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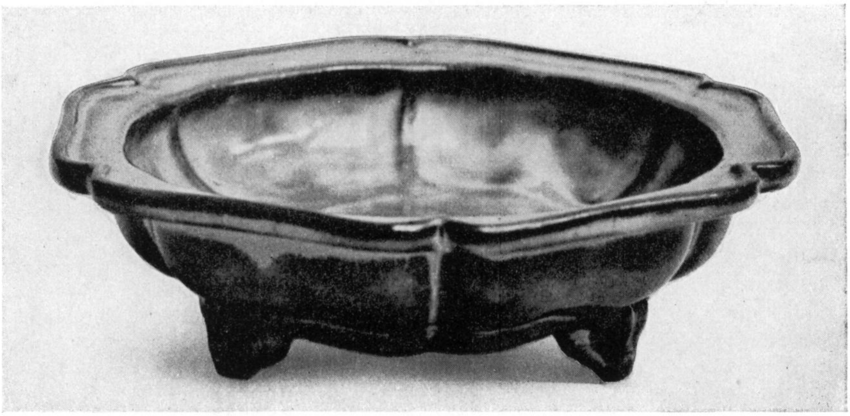

CHUN YAO BULB BOWL SUNG

shows in faint patches. This is what was made by the Chang family in the Sung dynasty and is called *Chang yao*. Compared with the Lung-ch'üan ware in style and make, it gives the impression of greater delicacy and refinement." The author of the *Ch'un feng t'ang sui pi* says that it was "single-colored and pure, like beautiful jade, and ranking with the *Kuan yao;* whereas the *Ko yao* was pale in color."

The celadon colors are the result of the presence of iron oxide in the glaze; and it is probable that, like many of the other Sung glazes, they were first accidentally produced by the unsuspected presence of iron compounds, as impurities, either in the glaze or in the paste. Most of the specimens of Lung-ch'üan ware have burned red or red brown at the foot and rim, where the paste is exposed to the fire, due to the presence of iron in the clay. If we are to accept the *Ch'ing pi ts'ang* as authoritative, the natural conclusion is that the Chang brothers had discovered some method of purifying the paste, or that they secured supplies from outside sources which were relatively free from iron.

A CHÜN YAO BOWL

THE ware called *Chün yao,* made at Chün-chou in Honan during the Sung period, was not highly prized by ancient Chinese scholars, who admired the elegant and quiet tones of the *Ting yao* and of the older *Ch'ai, Ju,* and the allied celadon wares, rather than the comparatively brilliant coloring of the Chün. The latter was not usually made in the classic bronze forms and was intended to serve only commonplace utilitarian purposes, as vessels for flowers or bulbs. With the passing of time, *Ch'ai* and *Ju* have practically vanished—their very types are disputed—and the finer examples of Sung wares contemporary with the Chün—*Ting, Kuan* and *Lung-ch'üan*—have become exceedingly rare. This circumstance and a reversion of modern taste toward the more colorful types of glazes, have combined to make *Chün yao* the most popular of the Chinese wares known to collectors of the present time.

The specimen of *Chün yao* in the Museum's collection, which is illustrated herewith, is a bulb bowl with moulded six-foil sides, having a flanged mouth with rolled edges and three cloud scroll feet. The glaze of the piece is thick and opalescent, delicately dappled and curdled, and exhibits richly variegated colors. The upper portion, at the top of the rim and inside the bowl, is a light milky blue, mottled with gray green, with a circle of very light tone just inside the rolled edge of the rim. In the bottom are faint markings in the glaze, called by the Chinese *ch'iu-ying wen* (earth-worm tracks), which are characteristic of the better pieces of *Chün yao.*

The outside of the bowl is, on the salient portions, of a celadon gray green color, sometimes called crab-shell green. In the depressions, the glaze is of a grayish white tone, streaked with pale blue, and plainly showing the manner in which it flowed under the heat of the kiln. The larger areas reproduce both in texture and color the skin of a ripe plum, dappled at points with minute pale lavender splotches and merging at other points into tobacco leaf green or crimson tones.

Bushell suggests that the rich thickness of the glaze upon *Chün yao* and other Sung wares was the result of their being dipped several times in the liquid glaze, which was necessary to insure a complete coating. The more easily controlled process of blowing on the glaze had not yet been developed. There seems to be small doubt that much of the rich opalescence and depth of color exhibited by the *Chün yao* was the result of an immature technique, a defective glaze containing myriads of minute bubbles which act as prisms, refracting the light and dispersing it in a multitude of iridescent tones. It is also highly probable that the presence in the glaze, as impurities, of infinitesimal quantities of compounds of iron and copper resulted in the accidental discovery of the furnace transmutation colors, so beautifully exemplified in the Chün wares. It is recorded that the potters of Chi-chou became so frightened at an accidental and unexpected transmutation effect that they closed their kilns and deserted them. The potters of Chün-chou were less timid and took full advantage of the beautiful flambé colors produced by the vagaries of the fire. There is good reason to believe that by the beginning of the Yüan dynasty (1280-1368 A.D.) they were able, by regulating the drafts and smoke in the kiln, to exercise a considerable degree of control over the flambé effects; but ware produced in this manner was far less highly prized than the earlier so-called "accidental" transmutation pieces.

The body of the Museum's bowl, exposed on the bottom of the feet, is a hard, compact gray ware of the kind generally identified with the porcelanous paste called *tz'u t'ai.* This paste is said to have been made from tribute clay sent annually from Ching-te-Chen to Chün-chou, where it was used in the manufacture of *Chün yao* calamus pots and bowls for imperial use,[1] while native clays were used to make the softer *sha t'ai* paste, from which similar articles of inferior quality were fashioned.

The bottom of the piece exhibits a ring of spur marks and is covered with a gray green glaze. Spots which are not covered with glaze have burned in the firing to an iridescent red brown. A similar discoloration of the paste may be observed just below the line of the glaze near the bottom of the feet. The bottom is incised with the numeral *ch'i* (seven). Such numbers are commonly found on *Chün yao,* and are thought to re-

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(1) Hobson considers it improbable that tribute clay was sent to Chün-chou or that the potteries there enjoyed imperial patronage.